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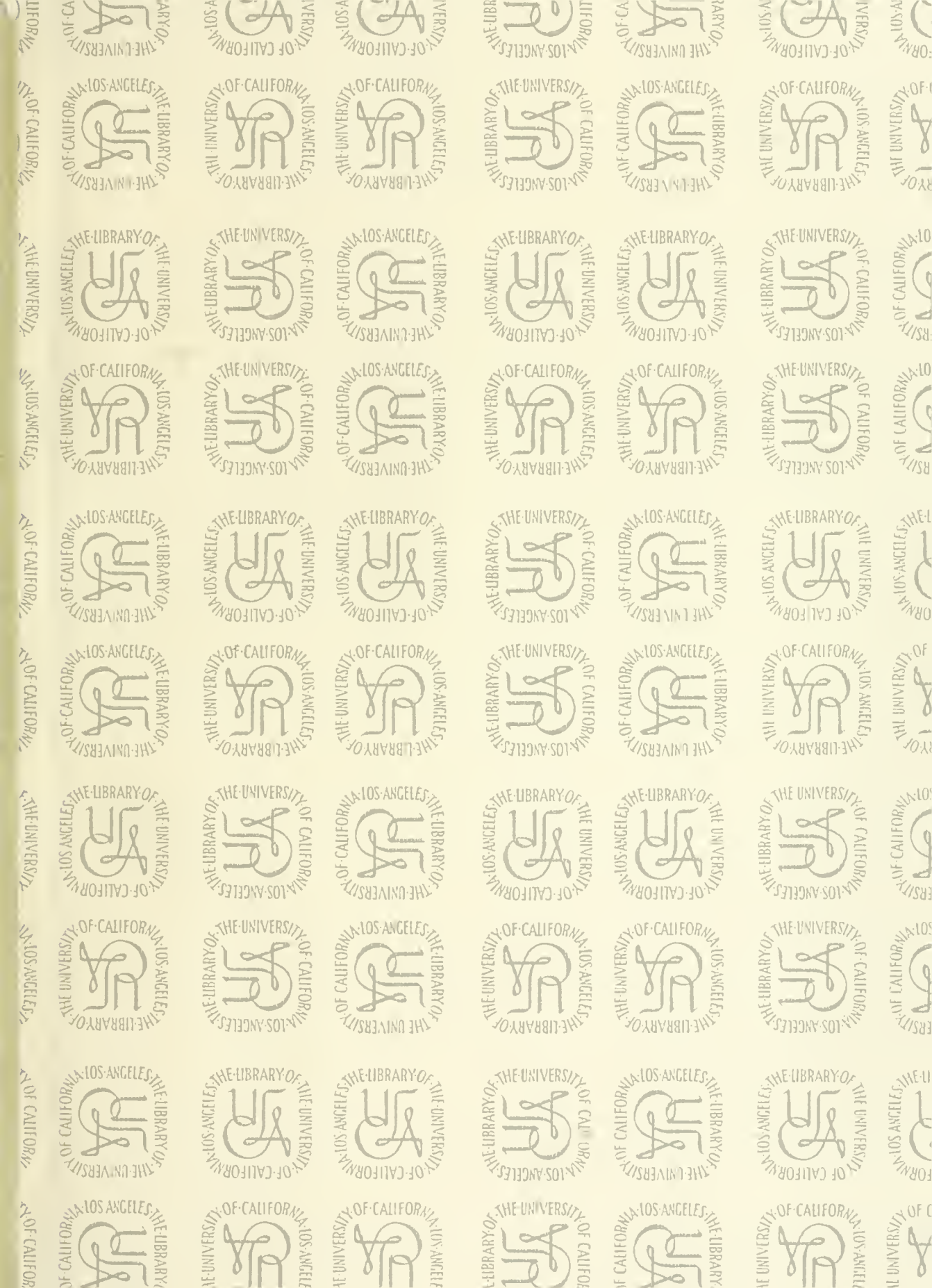
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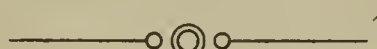
SCHILLER
A UNIQUE MANUSCRIPT OF FREDERIC THE GREAT.



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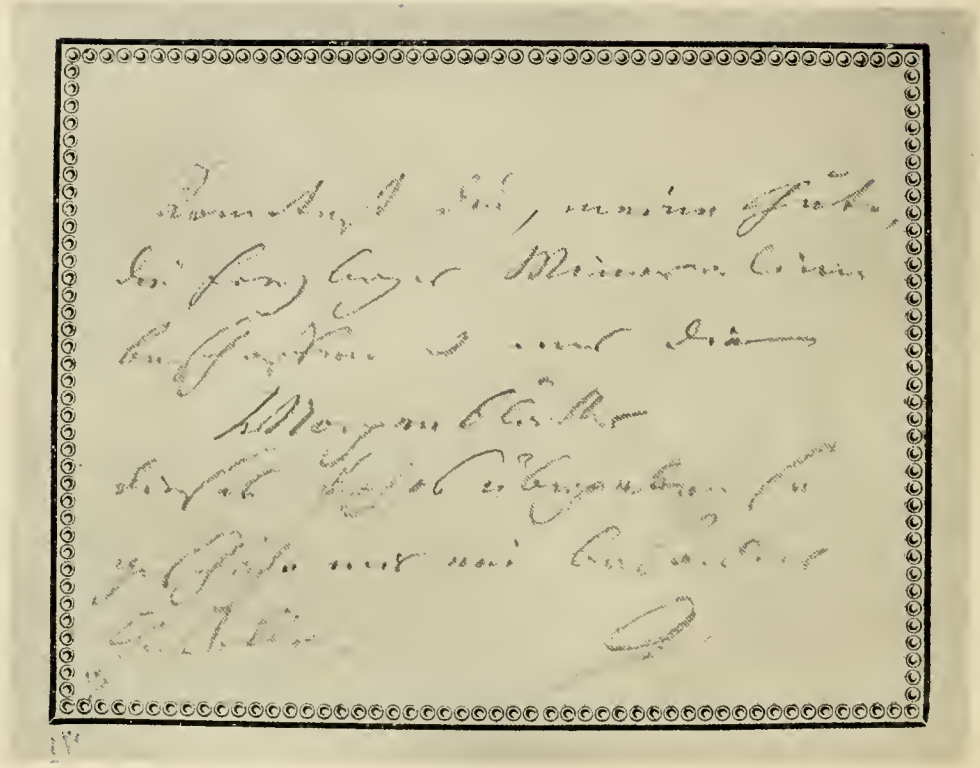

No. 54. Goethe.

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OF

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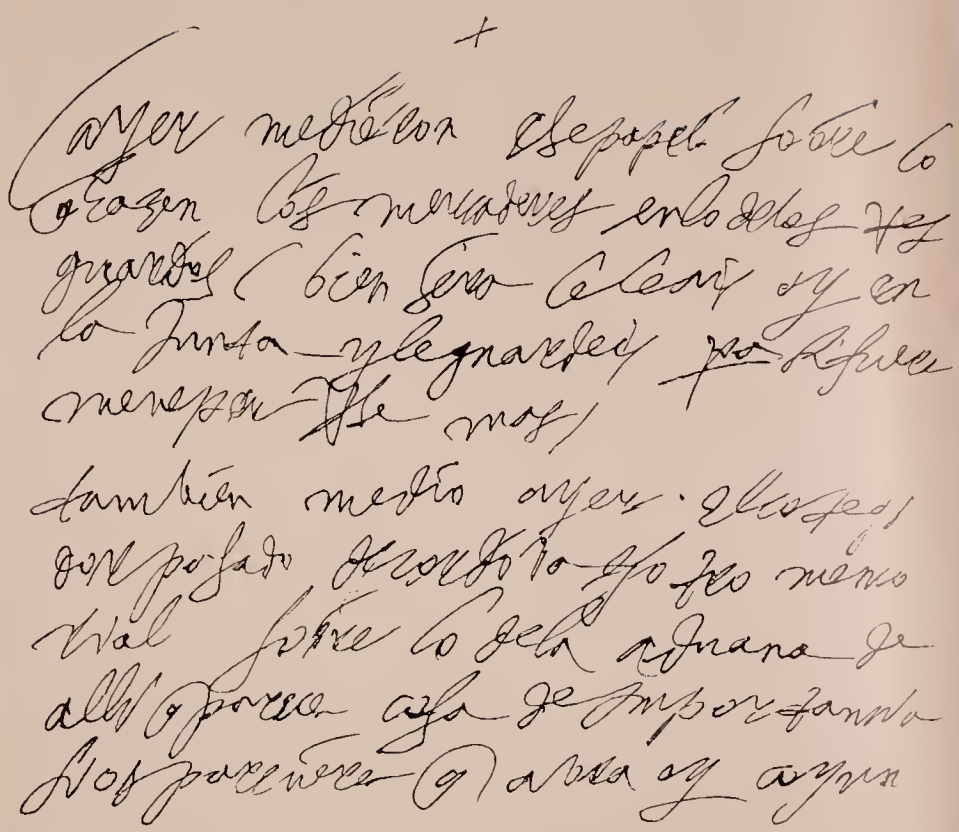
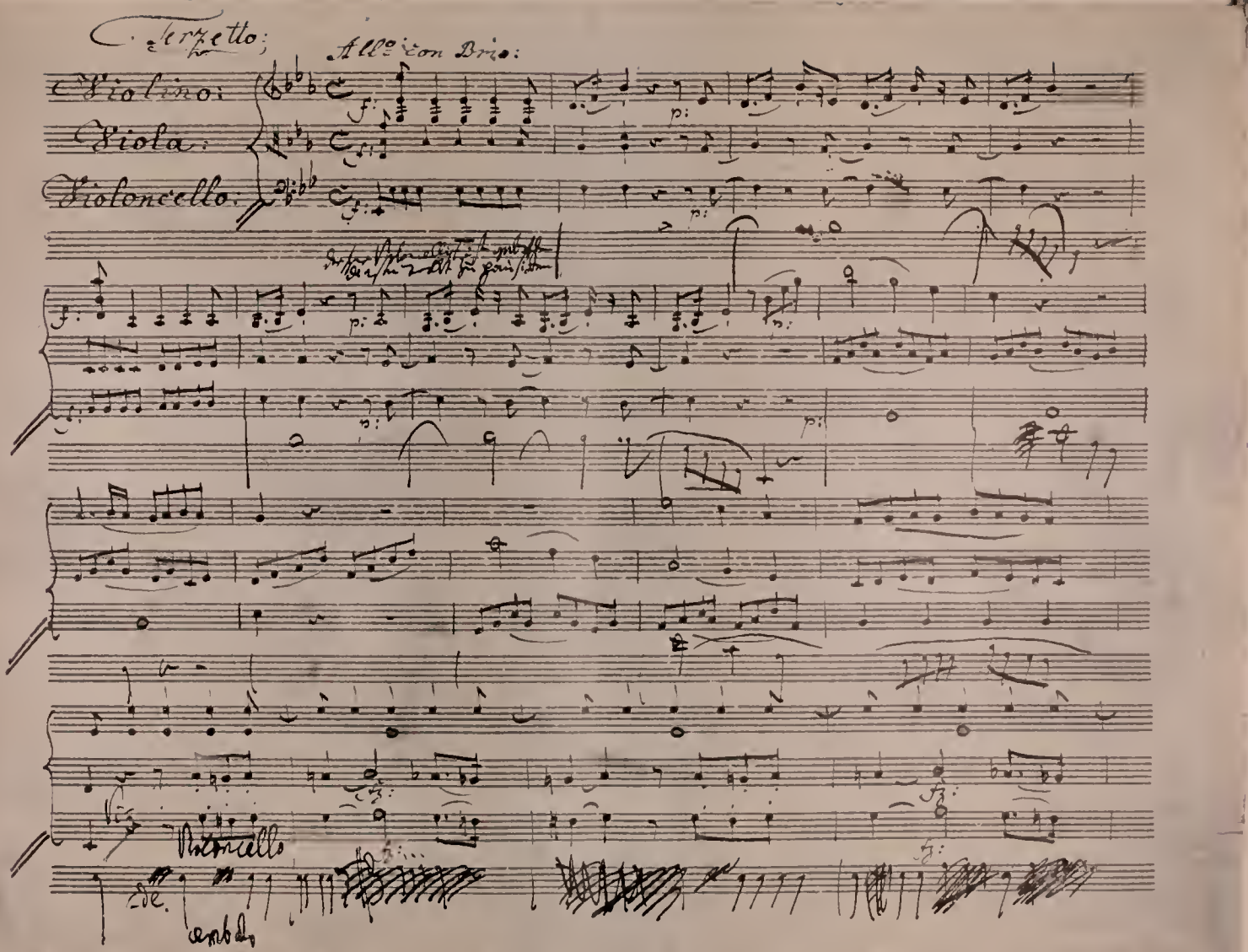
Abreviations:

A. L. S. = autograph letter signed.
L. S. = letter signed.
Doc. S. = document signed.
A. P. S. = autograph manuscript signed.
P. S. = manuscript signed.

1822990



No. 1. Philipp II. Part of page 2.


Terzetto.
All.o con Brio.
Violino.
Viola.
Violoncello.
Pizzicato
arco.

1 ABT, FRANCIS, German composer. Manuscript A. S. (signed on the head). 4 pp. folio. M. 38.—

The manuscript contains three songs: „Love's confession", „Forget-me-not" and „the Robin's song". Edward Oxenford a former owner of the manuscript added the english translation.

2 ADELHEID, Queen of England, 1792—1849. A. P. 1 p. 8vo. obl. With seal. M. 2.—

Addressed to Graf Beust.

3 ALFONSO II. OF ESTE, Duke of Ferrara, the famous protector of Tasso, Titian a. o. 1533—1597. L. S. Ferrara, June 29. 1581. 1 p. folio. With seal. M. 50.—

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4 AMERICA. PHILIPP II., King of Spain, 1556—1598. A. L. (Madrid 1573.) 2 pp. folio. M. 300.—

Very fine letter of unusually historical interest, extremely rare and valuable. It contains besides many notes referring to Spanish History a short passage on America, named India (Indios) — as always in this period. Added A. D. S. of Philipp II.

SEE REPRODUCTION, PLATE II.

5 AUGUSTA, German Empress, wife of William I. A. L. S. Berlin, April 13. 1867. 2¼ pp. 8vo. M. 45.—

6 BEETHOVEN-MANUSCRIPT. LUDWIG VAN BEETHOVEN, 1770—1827. Gran Trio per Violino, Viola e Violoncello. Del Sigr. Luigi van Beethoven. Opera 4. Copy of the original manuscript with AN ARRANGEMENT FOR PIANO AND VIOLONCELLO IN BEETHOVEN'S AUTOGRAPH AND SOME CORRECTIONS. THIS ARRANGEMENT IS UNEDITED AND UNKNOWN. 62 pages oblong folio, 18 pages of which are covered by Beethoven's arrangement. (Part. 1 complete and the beginning of the second part.) Each page embraces 16 systems. Sewed. In very fine condition. Sold.

In the seventh series of the complete edition of the works of Beethoven published by Breitkopf and Haertel is to be found as No. 1 a Trio for violins in E-flat major, which at first has been announced by Artaria & Co. in the „Wiener Zeitung" of 8th February 1797 as „Great Trio for Violin, Viola and Violoncello, opus 3. Like many others of Beethoven's earliest compositions also this Trio shows the influence of Mozart, which the wellknown Beethoven-biographer Nottehohm says to have found at first about 1785. It is a light entertaining music in the best meaning and does not yet contain such boldnesses as for instance the third trio for piano. After „Wegeler's notes on Beethoven" (Pages 37—38 in Kalischer's reprint of the rare german edition) this trio has been caused by an attempt of Beethoven, to compose a quartetto for Count Appony, a mistake disprouved by Thayer in his fundamental Beethoven-biography through the following

note: In December of 1792 Abbé Dobbeler left Bonn for Hambourg and England. HE TOOK WITH HIM A WRITTEN COPY OF THIS TRIO, and yet in the summer of the following year 1793 the work has been played at Leicester in England. The trio has been composed only a short time before Dobbeler left Bonn, consequently Beethoven composed it in the last time he lived at Bonn, only a few weeks before he removed to Vienna, where he was under the influence of Haydn (November 1792). With the above mentioned copy our manuscript is identical. But the value of it is also a verygreat one, because afterwards Beethoven has formed a duo from this trio, entitled „A great sonata for piano and violoncello in E-flat major" announced by Artaria & Co. in the „Wiener Zeitung" of 27th of May 1807, being nothing else than an arrangement of this same trio. This sonata is not to be found amongst the cello-sonatas in the above mentioned complete edition of the works of Beethoven, but there have been published the single scores for the both instruments by Artaria & Co. a copy of which is owned for instance by the Royal Library of Berlin.

THE FIRST TWO PARTS OF THIS MANUSCRIPT, THE „ALLEGRO CON BRIO" AND THE „ANDANTE", CONTAIN EXTENSIVE ADDITIONS IN BEETHOVEN'S AUTOGRAPH, WHICH MAY BE CONSIDERED AS SKETCHES FOR THE MENTIONED GREAT SONATA COMPOSED ABOUT 15 YEARS LATER. These sketches are of course of the highest importance for the history of the musical development of Beethoven, being composed at an age of about 22 years, and the fact, that many passages have not been alterated in the great sonata, a work of such a later period, prouves that Beethoven himself seems to have been rather satisfied of this composition of his first time. The arrangement in this manuscript shows the striving Genius, the sonata the reached perfection. Comparing the both arrangements we find very characteristic variations, a very interesting one for instance just at the beginning: „The violoncellist is requested to pause the first bar" („Der Herr Violoncellist ist gebeten den ersten Tact zu pausieren") says a note of Beethoven in the manuscript, whilst in the sonata the cellist has to intonate together with the pianist. There are also many other instructions of Beethoven apparently later disapproved and not contained in the sonata, and of course there cannot be any doubt, that the sonata has to be considered as a more perfect production.

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Description by Doctor James Simon.

SEE REPRODUCTION, PLATE III.

7 LUDWIG VAN BEETHOVEN, A. L. S. (Vienna, July 3. 1811.) 4 pp. 8vo. M. 900.—

A beautiful specimen of a very extensive and interesting Beethoven letter, addressed to Friedrich Treitschke. Regards the melodram „the ruins of Babylon"; Beethoven, wishing to use the same libretto for a great opera, he intended to compose, asked Treitschke, to write the text for it. In this letter he explains his ideas to Treitschke.

8 BERLIOZ, HECTOR, famous French composer. A. P. S. March 6. 1843. 1 p. obl. 4to. M. 100.—

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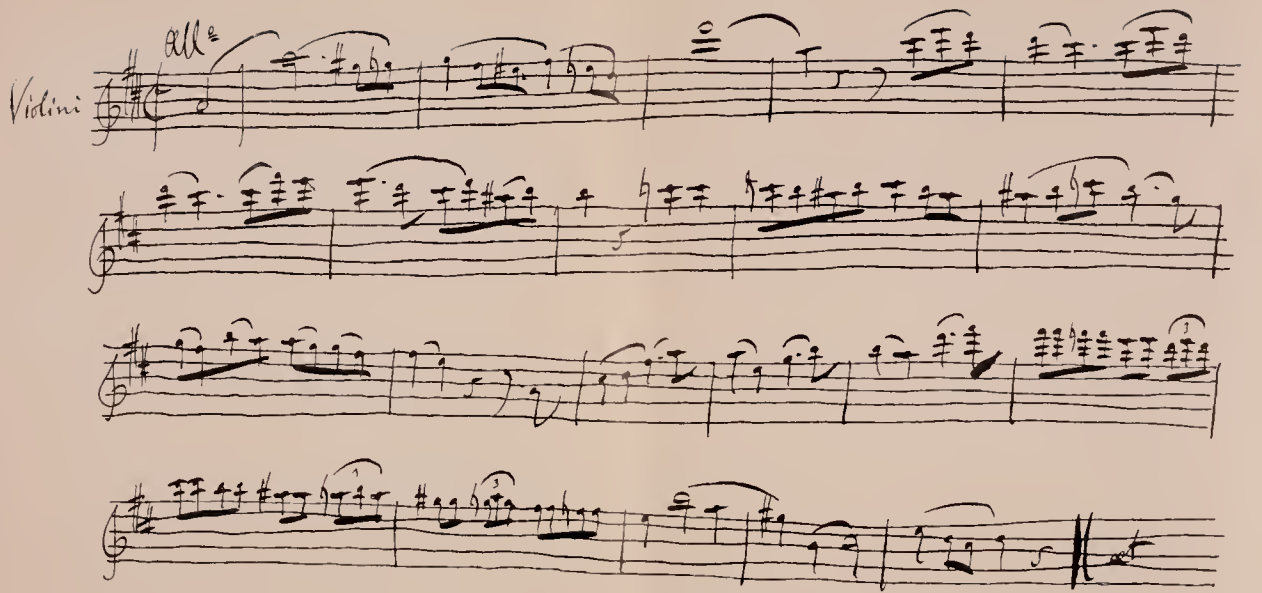
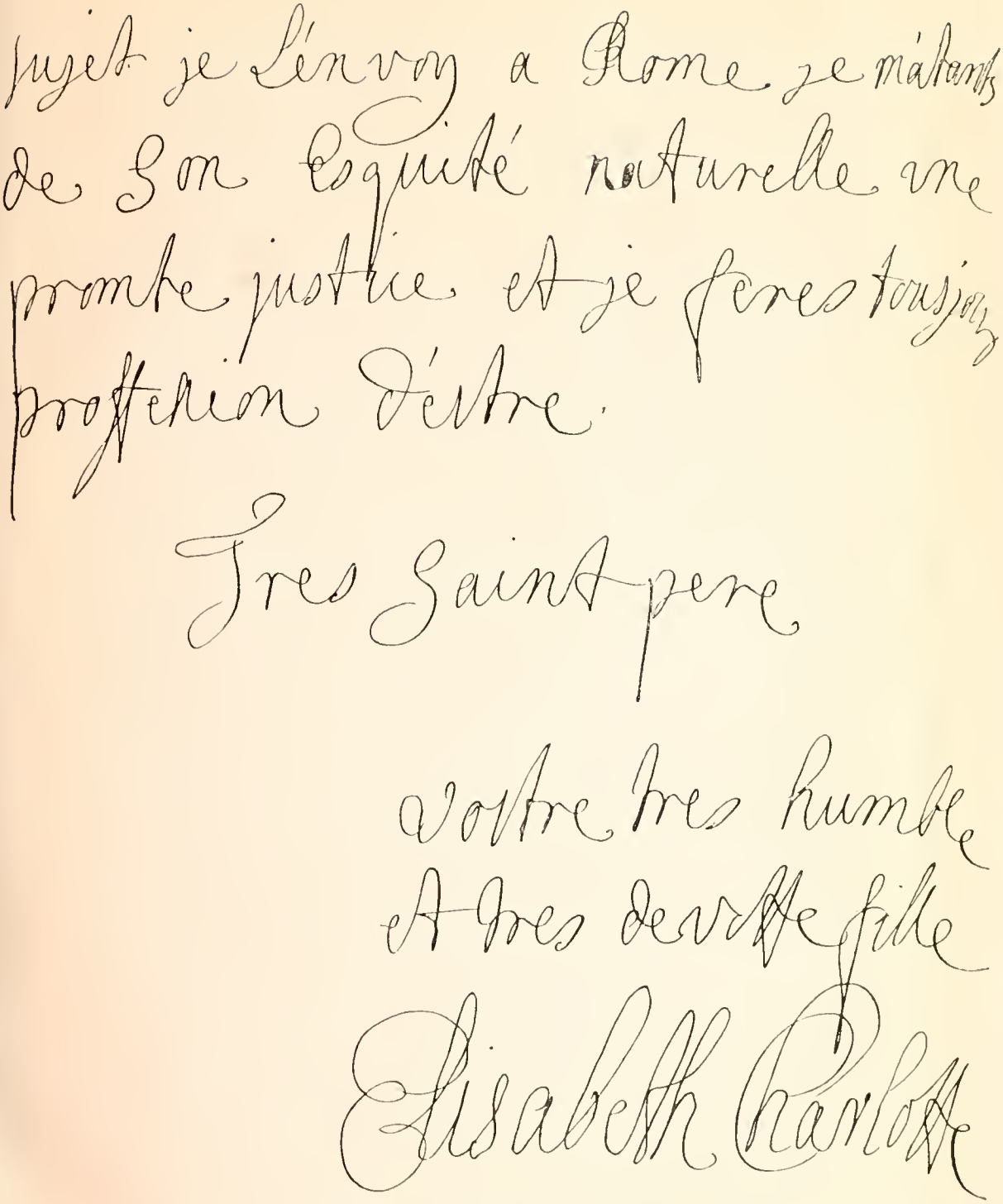


Phrase de l'ouverture de Benvenuto Cellini

H. Berlioz 6 mars 1843


Jujet je Lenvoy a Rome je mátends
de Son Equité naturelle une
prompte justice et je Seres toujours
profterion Dêtre.
Tres Saint pere
Voitre tres humble
et tres devotte fille
Elisabeth Charlotte

No. 35a. Elisabeth Charlotte. Page 2.

9 BRAHMS, JOHANNES, the great German composer. A. L. S. (February, 1882.) 2½ pp. 8vo. M. 65.—

10 CANNING, GEORGE, Statesman, P. S. London, June 24. 1825. Passeport. M. 1.—

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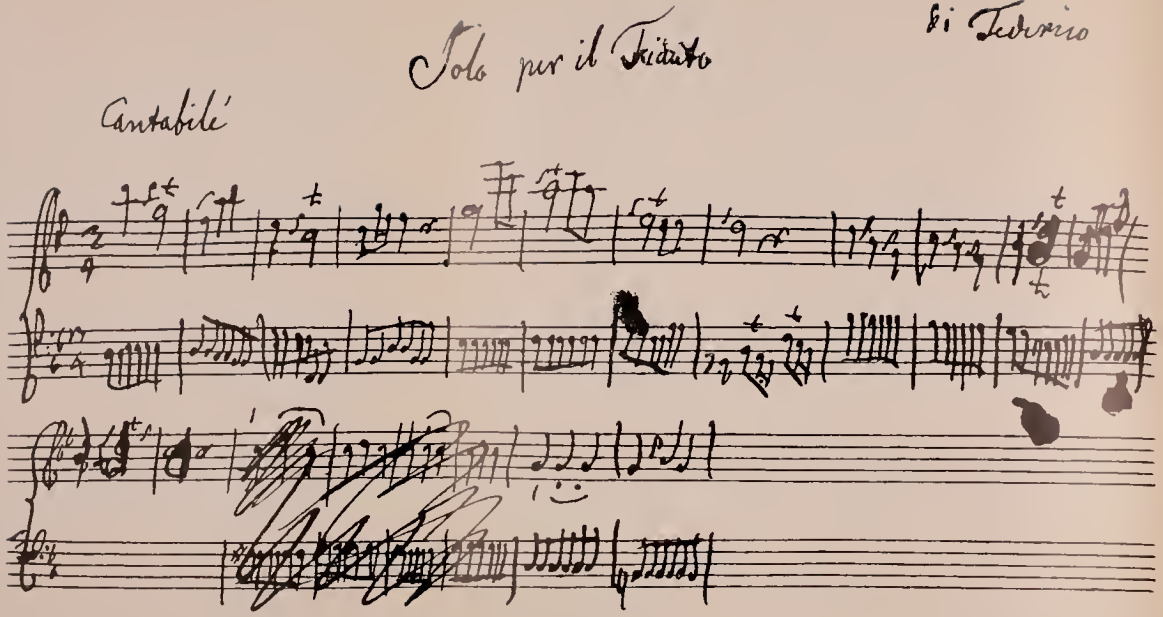

No. 42. Friedrich der Grosse. Part of page 1.

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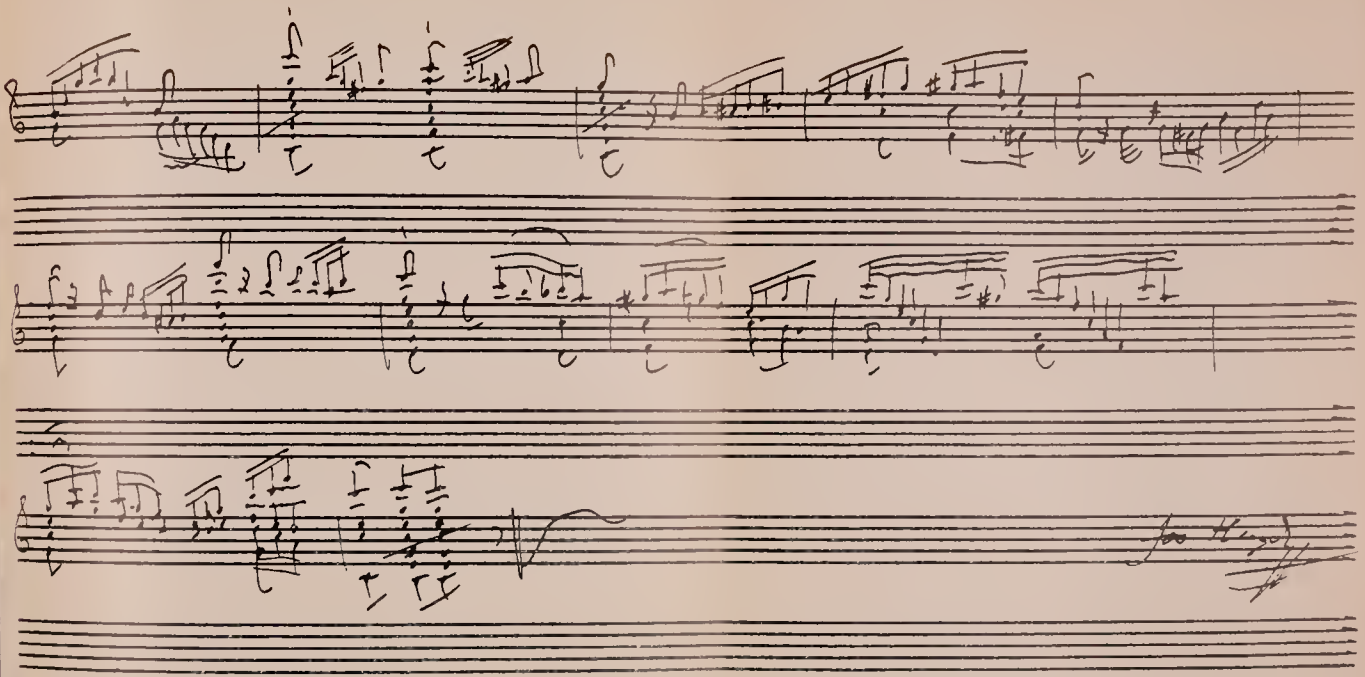

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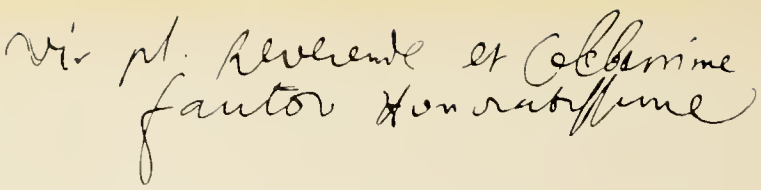


Omnino censeo mihi cum Patre opera dabere ut
retineant in Hospitali superintendentis munus. Tibi
commissum autem ab Illustr. Guelfebytanis, ea modificatione
quam proponebat Dn. Cancellarius, et postea ego
Judicis conciliandum esse annuatim; sed
nostis et Collegas obstabant fortasse tantae potius
hoc concedere aliquando quam Te amittere mavolent.
Ego certe conabor eos faciliores reddere,
etsi de praeteritis aliquid promittere non ausim.

De Abbatia valde S. Mariae, cum rex sit
ut Guelfebytano Status persuasus, nihil a me frustra
petent, antequam Guelfebytum redeam, quod propediem
paschalibus ferijs facturum spero.

Rogo ut mihi exponendi ea quae in negotio
ad — et transactionem Clerici facta fuere
de libertate humana et Electione divina, quae conciliare
et difficultates gravissimas tollere hac conatus, ac mihi
sententiam tuam perscribas. Est enim res non parvi
momenti, et ego jam a multis annis aliquid ad
eam illustrandam conferre hac conatus. Vale
Jabam Hanoverae 2 Martij 1697

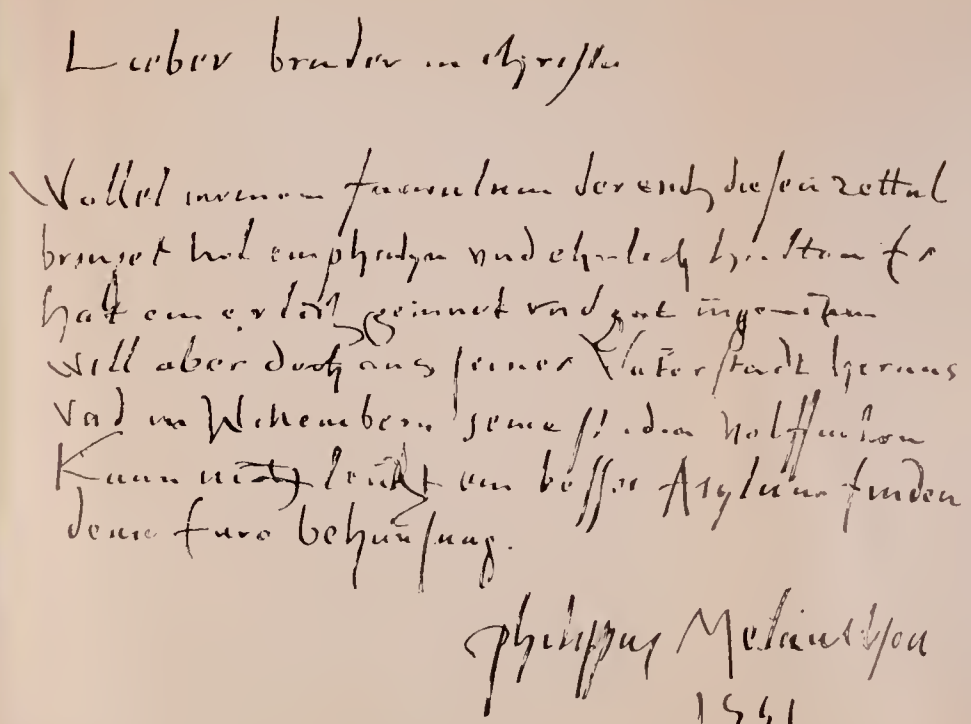
Tui observantissimus
G. G. Leibnitius

Nobilissimo Dominus Antonius
Agostinus in Clerici et
Praepositus mittatur

Lieber bruder ..

Wollet inzwischen fürlieb
bringet hat emphrdya
hat em erlaubs gein
will aber doch aus
val in Wehemben
Kann nicht leicht
denne furo behüt

No.



Lieber bruder in christo

Wollet inwendig fürnehmen der endt dieses zettul
bringet hat emphahen und ehrlich halten für
hat ein erlaubnis gennet und gut ingesehen
will aber doch aus seiner Vaterstadt Hermus
stadt in Siebenbürgen seine studia vollführen
kann nicht leicht an bessern Asylum finden
denn furo behausung.

Philippus Melanchthon
1541

No. 92. Melanchthon.

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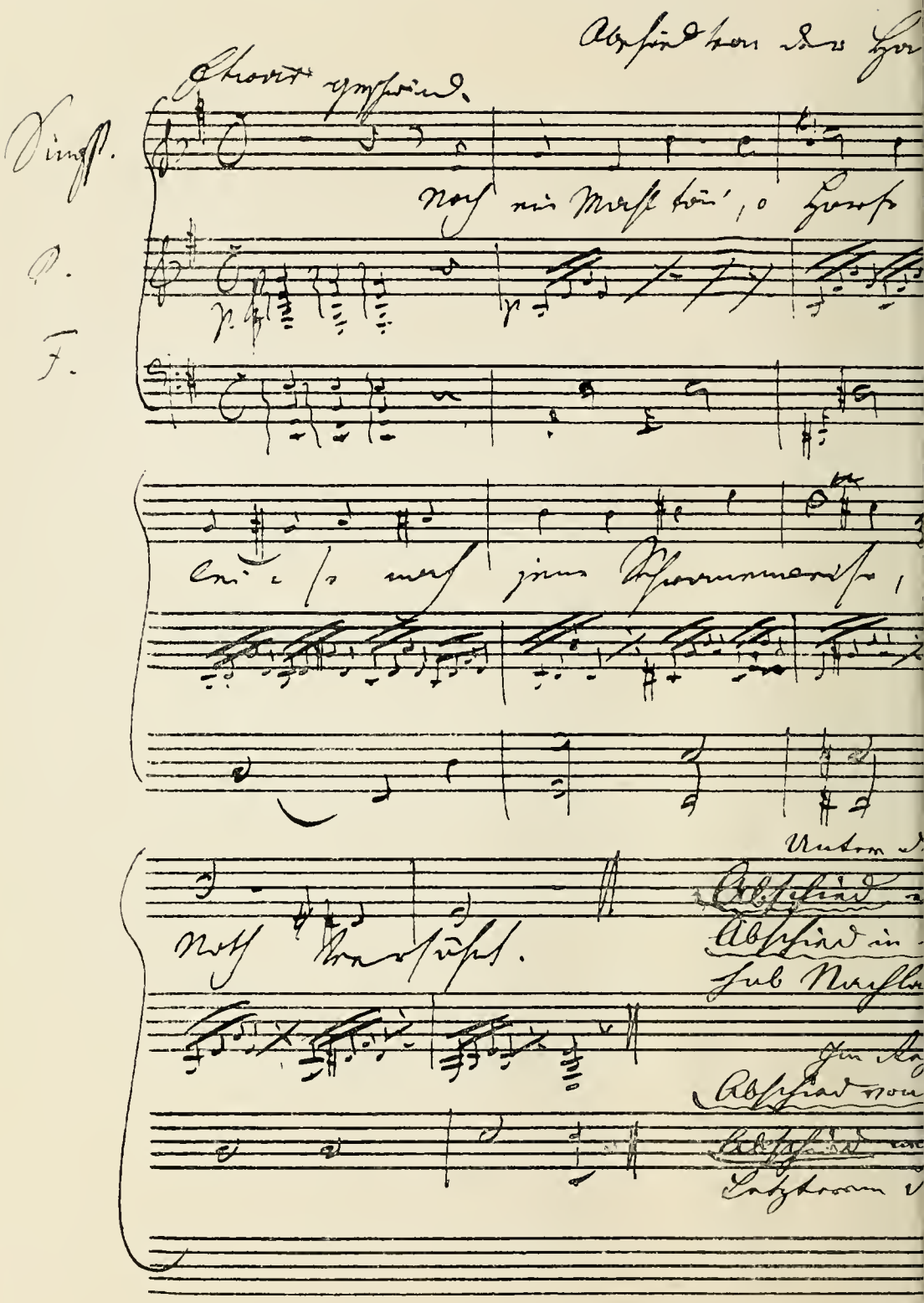
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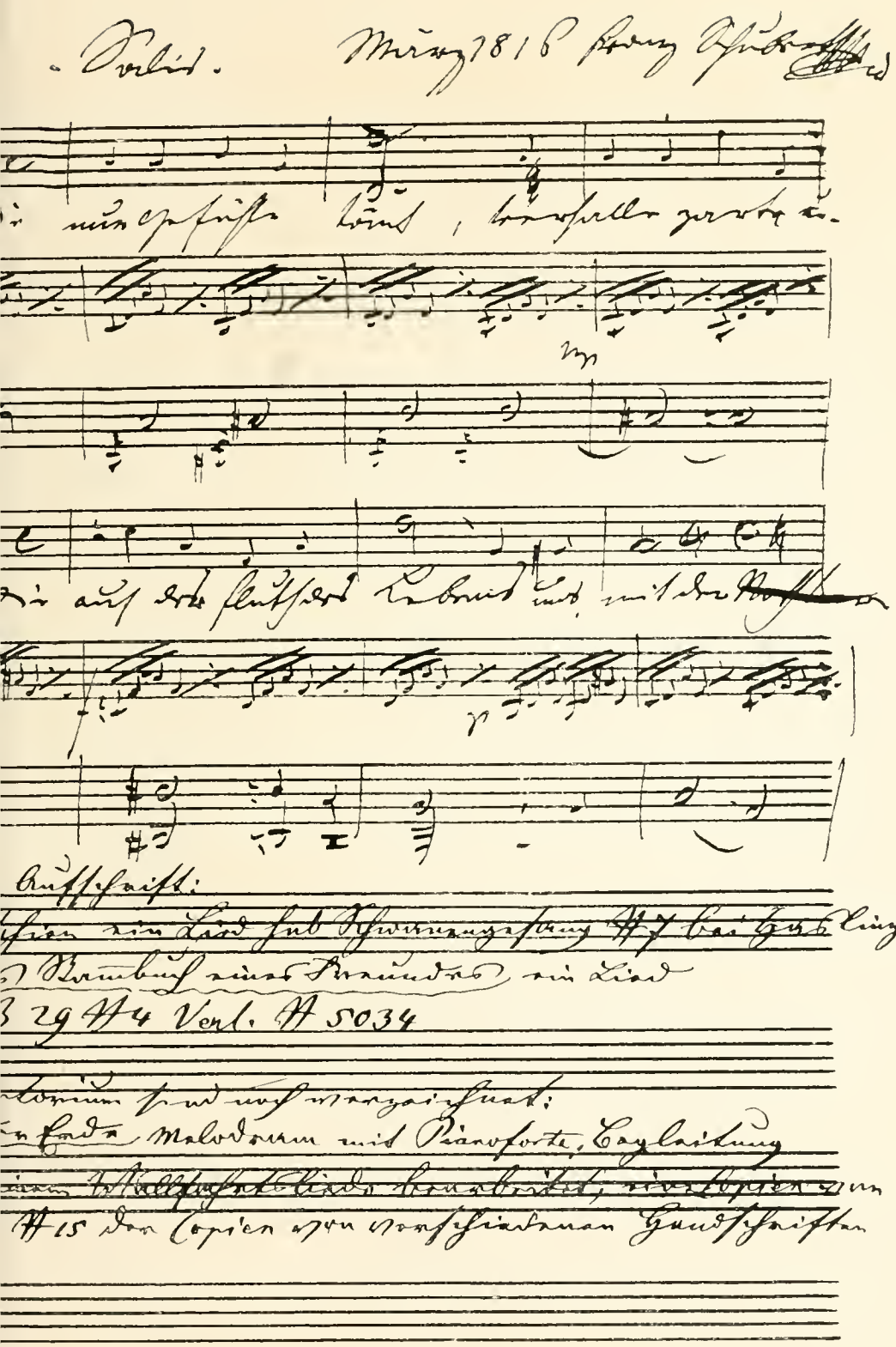

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